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ART IN
CHICAGO

The twenty-seventh annual exhibition of American Paintings and Sculpture, the most important event of the year in art in Chicago, opens on November 3d. The jury of selection comprises the Art Committee of the Art Institute, the painters, Karl A. Buehr, Leonard Ochtman, William Paxton, T. C. Steele, Douglas Volk, Frederick J. Waugh, and William Wendt, and the sculptors, Richard W. Bock and Leonard Crunelle. On account of the European war, the paintings invited from the Paris Salon and American artists residing abroad, will not be obtainable, and, to make up for their absence, invitations have been sent out to contemporary painters who rarely exhibit in the United States. The prizes to be awarded are valuable, including the Mrs. Potter Palmer medal and prize of \$1,000; the Norman Wait Harris \$500 and \$300 prizes, and the Martin B. Cahn prize of \$100 which is always awarded to a local painter.

Following the American art exhibition, which closes in December, it is planned to have an important collection of recent British paintings recently exhibited in Canada, and a comprehensive group of works by the Spanish artist, Zuloaga. The friends of American art are also making plans to display a loan collection of unusual paintings by artists of the United States. These exhibitions will take the place of the collection of German paintings being organized in Europe at the time of the declaration of war.

The Chicago Society of Miniature Painters, the youngest of Chicago art societies, exhibited for the first time at the Art Institute in a gallery of its own, during October, when the industrial arts was the conspicuous event in the calendar. The Chicago Society of Miniature Painters has been in existence three years, and while many of its members were students at the Art Institute school, nearly all have exhibited in Paris, and with the National Society. Its officers are Carolyn D. Tyler, president; Eda Nemoede Casterton, vice-president; Rubena L. Deane, treasurer; Katherine

Walcott, secretary. Among the members are Anna Lynch, Magda Heuermann, Marian Dunlap Harper, Theodora Larsh, Emma Siboni, and Alden F. Brooks (honorary). The miniatures were hung against a background of warm gray silk behind glass, and the high quality of the work, and beauty of the compositions, united to make an exhibition of "painting in the little" of an unusual character.

The attendance at the Art Institute Museum during June, July and August, 92 days, numbered 186,199 persons. This was an increase of 1,857 over the attendance of last year.

The use of postcards to create an interest in pictures and sculpture is illustrated by one of the woman's clubs which voted to send out its notices on picture postcards printed by the Art Institute, in order to acquaint its members with the collections. The number of cards sold during the summer months was 66,910.

The Illinois State Art Commission is conducting a competition open to all American sculptors, for a statue of Abraham Lincoln and a statue of Stephen A. Douglas to be placed in the grounds of the State Capitol at Springfield, Illinois. Each work is to cost \$25,000. The artists in the final competition at work on enlarged models for the Lincoln statue are Hermon A. McNeil, Albert Jaegers, Andrew O'Connor, and Gilbert Risvold. Those competing for the Douglas statue are C. H. Niehaus, George E. Ganiere, and Gilbert Risvold.

Lorado Taft has been appointed to design a band stand with sculptural decorations for Lincoln Park, to cost about \$20,000. Mr. Taft has been busily engaged lately upon the colossal Fountain of Time, a composition of over eighty huge figures, which is a part of his scheme for decorating the Midway, near the University of Chicago.

WASHINGTON
LECTURES
ON ART

The Washington Society of the Fine Arts has arranged for the coming winter two courses of lectures on the fine arts, one for its mem-

bers and the other for the general public. The first will have as a general topic "The Art of Today" and will include lectures by Lorado Taft on "Sculpture," Christian Brinton on "Painting," Prof. A. D. F. Hamlin on "Architecture," Troy Kinney on "The Dance," and Joseph Linden Smith on "Pageantry."

The popular course will be on "The Decorative Arts" and will be given by Frank Alvah Parsons, Director of the New York School of Fine and Applied Art. It will comprise six lectures, dealing with the great periods in the history of art. Each lecture will not only give facts essential to a knowledge of the growth of the great styles, but will seek to show principles in these styles and make application to modern problems of the choice and arrangement of wall coverings, rugs, carpets, furniture, ornaments, etc.

Under the auspices of the Washington Society of the Fine Arts a course of lectures on "The Appreciation of Music" will also be given. This course during the coming winter will be by Prof. Daniel Gregory Mason of New York.

PUBLIC
LIBRARIES
AS ART
CENTERS

The very first exhibition sent out by the American Federation of Arts was shown at a public library. Since that time

there have been many other instances of coöperation between the Federation and public libraries. By the special invitation of the president of the American Library Association, an address was made at the annual convention of the Association in Washington last June by Mr. Henry W. Kent, Secretary of the Metropolitan Museum, on this subject. His address is published in the *Bulletin* of the American Library Association recently issued, and, though brief, is very significant. He said in part as follows:

"Among the affiliations that are growing up with the libraries is one which should be very close and that is the affiliation of the things which make for art in the community. We have here in Washington the headquarters of an association which is made up of many—the

most, I think—of the associations which give their attention to art in this country. I understand there are a good many libraries that are associated with the Federation, as well as architectural societies, sculptors, painters, landscape gardeners, and all other people who make art their creed.

"There is a growing conviction that the need of art in the communities of our country is, now that the libraries are well established, as great today as the need of libraries was when they first took root throughout this country. Some of us feel that the matter of art, while it does not take precedence of the library, is a thing which should certainly soon be presented to the community at large, and this association of which I speak, the American Federation of Arts, offers to help those of us who do not know how to help ourselves.

"The holding of exhibitions is a special kind of task requiring a special kind of training, as is the selection and shipping of pictures, the insurance of pictures and the selection of sculpture and other objects of art, and it can not be expected that librarians will have that kind of training; but the Federation of Arts offers to give to the libraries, or to its other chapters, help in the making of such exhibitions, and offers to send to the libraries along with its other chapters exhibitions which can well be shown as very satisfactory representations of the different kinds of art."

PICTURES IN
PUBLIC
LIBRARIES

The September number of the *Bulletin* of the Metropolitan Museum of Art contains an interesting little article on "Pictures in Public Libraries," from which the following statements are taken:

"During the past twenty-five years, libraries have come to include in their equipment collections of 'pictures' which are used for reference, for lending to schools, clubs, and individuals, as books are lent, and in groups for exhibitions in connection with lectures given in the library buildings. In some libraries these collections have attained large pro-